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The Handel & Haydn Society
Christopher Hogwood, Artistic Director

ONE HUNDRED SEVENTY-NINTH SEASON, 1993–1994

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1993-1994 Season

Friday, December 17 at 8:00 p.m.
Jordan Hall at New England Conservatory, Boston

Monday, December 20 at 8:00 p.m.
Sanders Theatre, Cambridge

John Finney, Conductor

Heute ist Christus, der Herr, geboren, SWV 439

Heinrich Schütz

Roberta Anderson, Gail Abbey, Janice Giampa, sopranos

Hodie Christus natus est, SWV 315

Heinrich Schütz

Pamela Murray, soprano

James Ruff, tenor

Ein Kind ist uns geboren, SWV 384

Heinrich Schütz

Meine Seele erhebt den Herrn

Georg Philipp Telemann

(Deutsches Magnificat)

Jean Danton, soprano

Eleanor Kelley, mezzo-soprano

William Hite, tenor

Mark McSweeney, bass

INTERMISSION

Magnificat, BWV 243

Johann Sebastian Bach

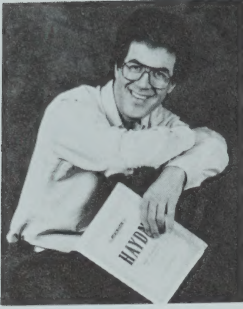
Jean Danton, Anna Soranno, sopranos

Pamela Dellal, Eleanor Kelley, mezzo-sopranos

William Hite, Martin Kelly, tenors

Donald Wilkinson, bass

JOHN FINNEY, CONDUCTOR



John Finney is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has performed solo keyboard recitals throughout the United States and in Europe,

and has appeared as organist and harpsichordist with H&H, the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. John Finney also has an active conducting career; he has been H&H

Chorusrmaster since 1990, and was named Associate Conductor in 1992, directing the H&H Chamber Series. He also serves as Director of the University Chorale at Boston College, and is Director of Music for the Wellesley Hills Congregational Church in Wellesley, and Director of the Heritage Chorale in Framingham. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel, and at the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of The Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing on the instruments and with the performing forces and techniques of the time in which the music was composed.

The concert you hear this evening is an example of a "Historically Informed Performance." Several of the instruments you see in the H&H orchestra were actually built in the Baroque or Classical periods; others are replicas designed after specific historical models. The size of the chorus also follows historically informed performance practice; it represents the small groupings of singers for whom the composers originally wrote the music.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works throughout the nineteenth century. In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and sold-out performances at venues across the

country. H&H also offers an innovative educational program that brings the enjoyment and knowledge of classical music to over 6,000 students in more than 40 schools throughout Massachusetts.

The H&H Chamber Series

H&H's critically acclaimed Chamber Series offers concerts this season at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. The series is intended to showcase the talents of H&H singers and instrumentalists performing in small ensembles and in intimate venues. The series also features wide-ranging repertory that audiences do not often get to hear.

Established in 1988, the H&H Chamber Series has had a colorful, and rather peripatetic history. When it began in 1988, the series offered concerts in different churches in the Boston area, and audiences were given an architectural tour along with the performances. John Finney became conductor in 1990, and that year the series moved to Old South Church at Copley Square. Last season, the Chamber Series settled in Jordan Hall at the New England Conservatory, and this season it expands to offer performances at Sanders Theatre as well.

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Daniel Stepner, *concertmaster*
Jane Starkman
Julie Leven

Violin II

Linda Quan*
Kinloch Earle

Viola

David Miller

Cello

Phoebe Carrai

Bass

Michael Willens*
—*Amelia Peabody chair*

Recorder

Christopher Krueger*
Dennis Godburn

Flute

Christopher Krueger*
Wendy Rolfe

Oboe

Marc Schachman*
—*chair funded in part by Dr.
Michael Fisher Sandler*
Lani Spahr

* *principal*

Bassoon

Dennis Godburn

Trumpet

Paul Perfetti*
Vincent Monaco
Daryl Robbins

Timpani

John Grimes

Organ

James David Christie

H&H CHORUS

Soprano

Gail Abbey
Roberta Anderson
Jean Danton
Janice Giampa
Pamela Murray
Anna Soranno

Alto

Susan Byers
Pamela Dellal
Eleanor Kelley

Tenor

William Hite
Martin Kelly
James Ruff

Bass

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A BAROQUE NOEL

Robert Mealy

Heinrich Schütz (1585–1672)

Motets: “Heute ist Christus, der Herr,
geboren” (SWV 439)

“Hodie Christus natus est” (SWV 315)

“Ein Kind ist uns geboren” (SWV 384)

Georg Philipp Telemann (1681–1767)

Meine Seele erhebt den Herrn
(Deutsches Magnificat)

Johann Sebastian Bach (1685–1750)

Magnificat (BWV 243)

A Christmas program of German Baroque music is almost inevitably a celebration of Lutheran Christmas, for the simple reason that the great German composers of the seventeenth and eighteenth centuries generally found themselves working at Lutheran courts. Musically, this was by no means a bad thing, as Lutheranism had taken over enough of the liturgical forms of the Catholic church that much of the exciting musical developments of Counter-Reformation Italy could be easily transplanted to German soil. The idea of musical rhetoric so important to Italian Baroque composers found fertile ground in Lutheran doctrine as well, since the vivid depiction of text in musical gestures meant that the Word of God was strikingly conveyed to the listener. And this could, depending on circumstances, be realized in public and spectacular fashion, as with the full-throated Magnificats of Bach and Telemann, or in a more intimate devotional style, as in the case of Heinrich Schütz's small-scale “holy concerts.”

MOTETS FOR CHRISTMAS

The very personal, pragmatic aspect of Schütz's music was due to a certain degree to his Lutheranism, but it was also demanded by the

conditions in which he worked. Schütz lived and composed in the midst of the catastrophe now called the Thirty Years War, in which nearly a third of the population was to perish. Given these working conditions, it is not surprising that Schütz's output tended toward the compact. His collection *Kleine geistliche konzerte* (which included nine concertos for solo voice), for example, was composed during wartime “in order that the talent God granted me ... might not lie wholly fallow but rather create and bring forth something, however small.” What is astonishing is the wonderful effects he achieved with such limited means.

The small Christmas jewel from this collection, “Hodie Christus natus est,” is a result of Schütz's expeditions to Italy, his own version of an “Ave Maria” by Ludovico Viadana. Schütz brought the inventions of the new Italian style almost single-handedly to Germany, sometimes by simply Germanize Italian works. Part of this was a

very conscious attempt to establish a new musical culture in Germany, a cultural cross-pollination of the kind being carried out at the same time in poetry by his colleague Martin Opitz. Another kind of Italian influence appears in a work that takes the German version of the “Hodie” text. “Heute ist Christus der Herr geboren” was written sometime between 1632 and 1638, and takes its inspiration from the vogue for “three ladies” music; in the early part of the seventeenth century, no

Italian musical establishment was complete without three virtuoso women to sing ravishing *passaggi* together. Schütz's contribution to this genre, like many, takes delight more in the virtuosic intertwinings of the three sopranos than in illustrating the text at hand.

“Ein Kind ist uns geboren” is from a much later collection, the *Geistliche Chormusik* written toward the end of Schütz's career. By then Schütz was less interested in astonishing his compatriots



Georg Philipp Telemann
Engraving by G. Lichtensteger

with the latest in Italian style than in encouraging younger colleagues to first master the “hard nut” of old-style counterpoint. With a text familiar from *Messiah*, “Ein Kind” is written in a style notable for its restraint, which makes the occasional judicious word-painting (like the abrupt cadence on “kein Ende,” indeed no end at all) stand out all the more vividly.

TWO MAGNIFICATS

With the development of larger-scale harmonic schemes by the turn of the eighteenth century, composers were able to incorporate the gestures of musical rhetoric into far more extensive movements. The text of the Magnificat seems to have offered a particularly rich series of images to eighteenth-century German composers, and both Bach and Telemann use ingenious means to convey the vivid sense of the text.

Telemann's setting of Luther's German version is, like so much of his music, particularly user- (and listener-) friendly. With a modest orchestration of two oboes who double on recorders to reinforce the string band, Telemann brings out much of the text in wonderful ways. “Large” intervals underline “große” in the third movement, for instance; and in the fifth movement, a harsh hemiola marks “er übet Gewalt mit seinem Arm” [He hath showed strength with his arm], broken figures bring out “zerstreuet” [scattered], and (most delightful of all) Telemann finds a particularly “pushy” and pugnacious rhythm for “er stößet die Gewaltigen vom Stuhl” [He hath put down the mighty from their seats]. This dramatic choral writing contrasts with the far smoother solo movements where the mood of the text predominates over individual turns of phrase. Telemann closes with a kind of chorale, a two-part tune set in 6/8, and rounds the work off with a festive “Amen.”

This work survives in a set of parts in the hand of Bach's own copyist; though there is no definite date for the Telemann work, it is not

unlikely that Bach knew and possibly even performed this work. Bach's own setting of this text is rather different, and much more demanding for both performer and listener. His Magnificat was first composed for Christmas Day 1723, and included not only the usual scriptural verses but some special interpolations as well, with texts

particularly suited to Christmas. Bach revised the work in 1728 and transposed it from the key of Eb major to D major, making the three trumpet players much happier but dropping the Christmas numbers in the process. These will be restored in this performance.

Like Telemann, Bach gives the more private sentiments in Mary's song to solo voices, and uses the chorus for the more public utterances. Unlike Telemann, Bach's choral writing is extraordinarily demanding, from the very first entrance of the voices in the opening

“Magnificat” to the unaccompanied melismas of the final “Gloria Patri.” The instruments come into their own in the accompaniments to the solo arias: the plaintive oboe d'amore with the soprano in “Quia respexit,” the evocative sonority of flutes and muted strings in the duet of “Et misericordia,” the furious strings in the “Deposuit,” and perhaps best of all, the flutes in the wonderful “Esurientes,” where the rich are indeed sent away empty at the end. This last musical joke is one of the few moments of outright word-painting in Bach's Magnificat. Musical rhetoric, for Bach, tends to work on a larger level, as when he sets the “Sicut locutus est” as an old-fashioned fugue in reference to our Old Testament fathers, or when “as it was in the beginning” is exactly that, the opening music recapitulated. With this last, Bach brings us back to the festive mood with which he began, providing a fittingly splendid conclusion to one of his richest scores.

— Robert Mealy is a professional violinist as well as program annotator. He is a member of the period-instrument ensemble Benefit Street.

***Bach's Magnificat
was first composed
for Christmas Day
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only the usual
scriptural verses but
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interpolations as well,
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particularly suited to
Christmas.***

VOCAL TEXTS

Heute ist Christus, der Herr, geboren, SWV 439 Today Christ, the Lord is born

Heute ist Christus, der Herr, geboren.
Alleluja.
Heute ist der Heiland der Welt
ins Fleisch kommen.
Alleluja.
Des freuet sich die werthe Christenheit.
Alleluja.
Heute singen die heiligen Engel mit Schalle:
Ehre sei Gott in der Höhe, Friede auf Erden und
den Menschen ein Wohlgefallen.
Alleluja.

Today Christ, the Lord is born.
Alleluia.
Today the Savior of the world
is become incarnate.
Alleluia.
Therefore all Christendom rejoices.
Alleluia.
Today the holy angels sing:
Glory to God in the highest, and peace on earth,
goodwill towards men.
Alleluia.

Hodie Christus natus est, SWV 315 Today Christ is born

Hodie Christus natus est,
hodie Salvator apparuit, Alleluja.
Hodie in terra canunt angeli,
lætantur archangeli, Alleluja.
Hodie exultant justi dicentes:
Gloria in excelsis Deo, et in terra pax
hominibus bonæ voluntatis, Alleluja.

Today Christ is born,
today our Savior is made known to us, Alleluia.
Today on earth angels sing
and archangels rejoice, Alleluia.
Today the righteous rejoice, saying:
Glory to God in the highest, and peace on earth
to men of good will, Alleluia.

Ein Kind ist uns geboren, SWV 384 For unto us a Child is born

Ein Kind ist uns geboren,
ein Sohn ist uns gegeben.
Welches Herrschaft ist auf seiner Schulter,
und er heißt Wunderbar,
Rat, Kraft, Held,
ewig Vater, Friedefürst.
Auf daß seine Herrschaft groß werde
und des Friedens kein Ende,
auf dem Stuhle David und seinem Königreiche,
daß ers zurichte und stärke
mit Gericht und Gerechtigkeit
von nun an bis in Ewigkeit.
Solches wird tun der Eifer des Herren Zebaoth.

For unto us a Child is born,
unto us a Son is given;
and the government shall be upon His shoulder,
and His name shall be called Wonderful,
Counsellor, the mighty God,
the everlasting Father, the Prince of Peace.
Of the increase of His government and peace
there shall be no end,
upon the throne of David, and upon His
kingdom, to order it, and to establish it,
with judgment and with justice
from henceforth even for ever.
The zeal of the Lord of hosts will perform this.

Meine Seele erhebt den Herrn (Deutsches Magnificat) (German Magnificat)

Chorus

Meine Seele erhebt den Herrn, und mein Geist
freuet sich Gottes, meines Heilandes.

My soul doth magnify the Lord, and my spirit hath
rejoiced in God my Savior.

Aria (Jean Danton, soprano)

Denn er hat seine elende Magd angesehen. Siehe,
von nun an werden mich selig preisen alle
Kindeskind.

For he hath regarded the lowliness of His
handmaiden. For behold, from henceforth all
generations shall call me blessed.

Chorus

Denn er hat große Ding an mir getan, der da
mächtig ist und des Name heilig ist.

For He that is mighty hath magnified me, and holy
is His name.

Aria (Eleanor Kelley, mezzo-soprano)

Und seine Barmherzigkeit währet immer für und
für bei denen, die ihn fürchten.

And His mercy is on them that fear Him
throughout all generations.

Chorus

Er übet Gewalt mit seinem Arm und zerstreuet, die
hoffärtig sind in ihres Herzens Sinn. Er stößet die
Gewaltigen vom Stuhl und erhebt die Niedrigen.

He hath showed strength with his arm; He hath
scattered the proud in the imagination of their
hearts. He hath put down the mighty from their
seats, and hath exalted the humble and meek.

Aria (William Hite, tenor)

Die Hungrigen füllet er mit Gütern und läßt die
Reichen leer. Er denket der Barmherzigkeit und
hilft seinem Diener Israel auf.

He hath filled the hungry with good things and the
rich He hath sent empty away. He remembering
His mercy hath holpen His servant Israel.

Aria (Mark McSweeney, bass)

Wie er gerecht hat unsern Vätern, Abraham und
seinem Samen ewiglich.

As He promised to our forefathers, Abraham and
His seed forever.

Chorus

Lob und Preis sei Gott dem Vater und dem Sohn
und dem Heiligen Geiste, wie es war im Anfang,
jetzt und immerdar und von Ewigkeit zu Ewigkeit.
Amen.

Glory be to the Father, and to the Son, and to the
Holy Ghost, as it was in the beginning, is now and
ever shall be, world without end.
Amen.

Magnificat, BWV 243

Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

Aria (Eleanor Kelley, mezzo-soprano)

Et exsultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Savior.

Chorus

*Von Himmel hoch da komm ich her,
Ich bring euch gute neue Mär,
Der guten Mär bring ich so viel,
Davon ich singn und sagen will.*

*From heaven high I come to you,
I bring you tidings good and new,
Good tidings of great joy I bring,
Thereof will I both say and sing.*

Aria (Anna Soranno, soprano)

Quia respexit humilatem ancillæ suæ; ecce enim
ex hoc beatam me dicent.

For he hath regarded the lowliness of His
handmaiden; for behold, from henceforth shall
call me blessed.

please turn the page quietly

Chorus

Omnes generationes.

All generations.

Chorus

*Freut euch und jubiliert,
Zu Bethlehem gefunden wird
Das herzeliebe Jesulein,
Das soll euer Freud und Wonne sein.*

*Be glad and full of cheer
A boy is born in Bethlehem near
Our long awaited Jesus, He
Who shall our joy and rapture be.*

Aria (Donald Wilkinson, bass)

Quia fecit mihi magna qui potens est, et sanctum
nomen eius.

For He that is mighty hath magnified me and holy
is His name.

Duet

(Pamela Dellal, mezzo-soprano; Martin Kelly, tenor)
Et misericordia a progenie in progenies timentibus
eum.

And His mercy is on them that fear Him throughout
all generations.

Chorus

Fecit potentiam in brachio suo, dispersit superbos
mente cordis sui.

He hath showed strength with his arm; He hath
scattered the proud in the imagination of their
hearts.

Chorus

*Gloria in excelsis Deo! Et in terra pax hominibus,
bona voluntas.*

*Glory to God in the highest! And on earth peace to
men of good will.*

Aria (William Hite, tenor)

Deposuit potentes de sede et exaltavit humiles.

He hath put down the mighty from their seats, and
hath exalted the humble and meek.

Aria (Pamela Dellal, mezzo-soprano)

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things; and
the rich He hath sent empty away.

Duet

(Jean Danton, soprano; Donald Wilkinson, bass)
*Virga Jesse floruit,
Emmanuel noster apparuit,
induit carnem hominis,
fit puer delectabilis. Alleluja.*

*Jesse's rod has flower'd at last,
Our Lord Emmanuel appears,
Of human flesh he has been born,
Delightful in a world forlorn. Alleluia.*

Trio

Suscepit Israel puerum suum recordatus
misericordiae suae.

He, remembering His mercy, hath holpen His
servant Israel.

Chorus

Sicut locutus est ad Patres nostros, Abraham et
semini eius in saecula.

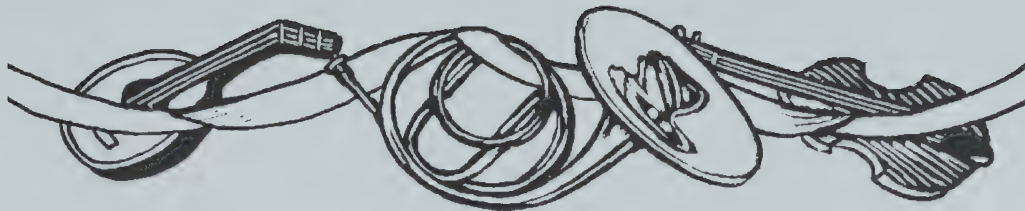
As He promised to our forefathers, Abraham and
His seed forever.

Chorus

Gloria Patri, gloria Filio, gloria et Spiritui Sancto!
Sicut erat in principio et nunc et semper et in
saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the
Holy Ghost! As it was in the beginning, is now and
ever shall be, world without end. Amen.

Italicized sections represent interpolations written for Christmas Day 1723.



WELCOME TO H&H's 1993-94 CHAMBER SERIES!

H&H's Associate Conductor John Finney directs this acclaimed series featuring small ensembles of H&H singers and instrumentalists performing intimate chamber repertoire. This year, the H&H Chamber Series is offered in two of the area's finest concert halls, Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge.

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Mozart: Kyrie in D minor, K. 341

Haydn: *Harmonie* Mass

Christopher Hogwood conducting

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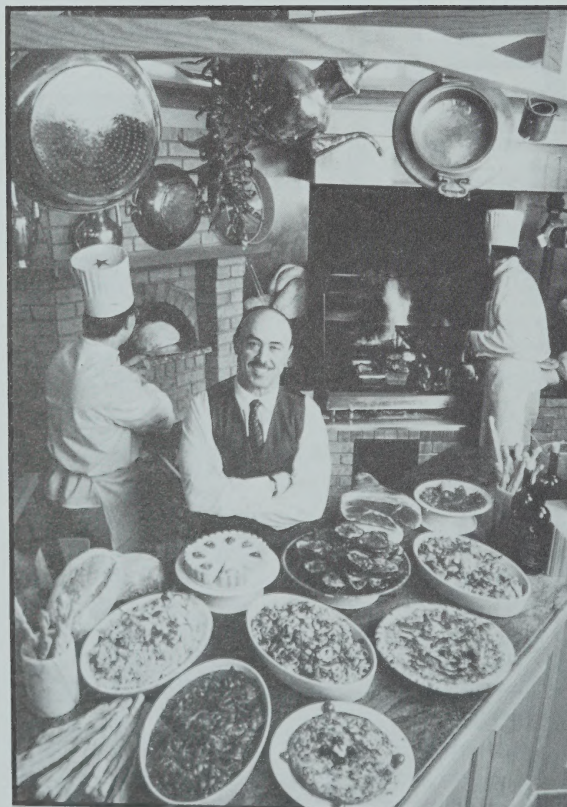
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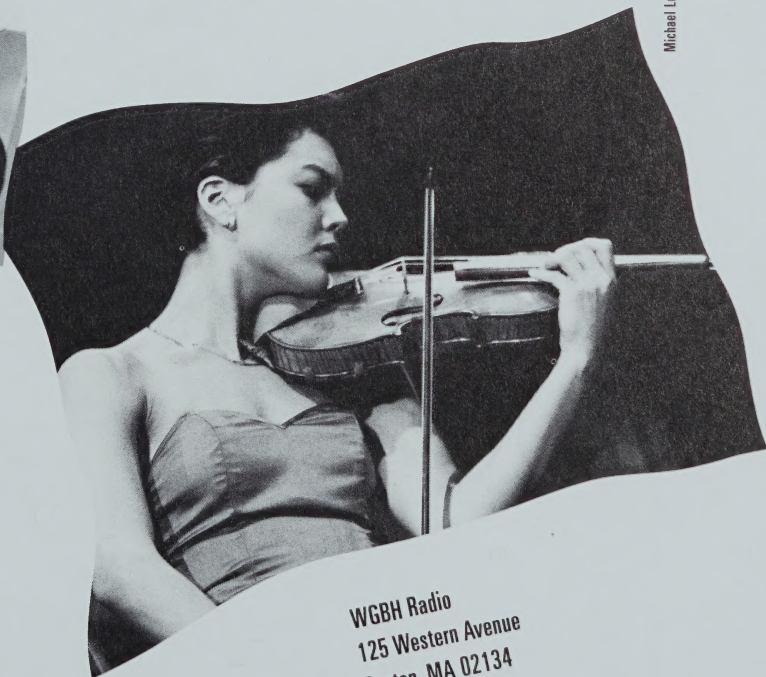
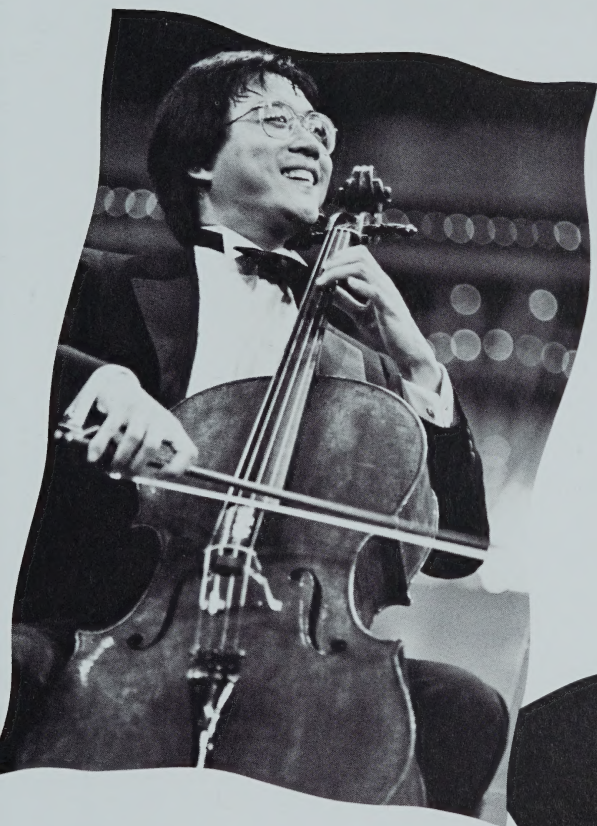
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